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# JAPANESE COSTUME

BY

HELEN C. GUNSAULUS

Assistant Curator of Japanese Ethnology



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Japanese Costume

Though European influence is strongly marked in many of the costumes seen today in the larger sea-coast cities of Japan, there is fortunately little change to be noted in the dress of the people of the interior, even the old court costumes are worn at a few formal functions and ceremonies in the palace. From the careful scrutinizing of certain prints, particularly those known as *surimono*, a good idea may be gained of the appearance of all classes of people prior to the introduction of foreign civilization. A special selection of these prints (Series II), chosen with this idea in mind, may be viewed each year in Field Museum in Gunsaulus Hall (Room 30, Second Floor) from April 1st to July 1st at which time it is succeeded by another selection.

Since *surimono* were cards of greeting exchanged by the more highly educated classes of Japan, many times the figures portrayed are those known through the history and literature of the country, and as such they show forth the costumes worn by historical characters whose lives date back several centuries. Scenes from daily life during the years between 1760 and 1860, that period just preceding the opening up of the country when *surimono* had their vogue, also decorate these cards and thus depict the garments worn by the great middle class and the military (*samurai*) class, the majority of whose descendants still cling to the national costume. The peasants at their daily work likewise appear on *surimono* and furnish an excellent starting

point in this brief study of the dress of the people of Japan.

### PEASANT DRESS

The foundation of the costume, indeed in some remote parts of the country the only article of clothing for a man, is the white cotton loin-cloth which is called *fundoshi*. In addition to this there is usually worn a pair of tight breeches (*momohiki*) or leggings (*kia-ken*.) Each of these garments is made of cotton material usually dyed to an indigo blue. Men and women alike, working in the fields, wear the *momohiki* and protect their otherwise bare feet with sandals (*waraji*). These are made of rice straw and tied to the foot by straw laces (sometimes covered with white paper) which issue between the first and second toes, pass through loops at each side of the sandal, cross the foot to loops forming the heel piece and are again brought back to be tied over the instep. Men wear a shield of cotton cloth which covers the chest and abdomen and ties at the back; it is called *haragake*. Over this is worn a short coat (*hanten*) which is open in front, generally ungirt at the waist, and made with sleeves narrower than the ordinary over-garment. It is commonly dark blue in color and is often stamped with white patterns on the skirt or with the name or badge of an employer stenciled on the back between the shoulders.

Peasants at work and coolies when traveling are apt to protect the forearms with a tight half-sleeve (*udenuki*) formed like an ill-fitting mitt with a separate opening for the thumb. They almost invariably tie up their heads with a small cotton towel (*tenugui*) knotted in the front. (See Fig. 3.) At the same time they may wear a straw hat (*kasa*) of bamboo or straw plait, in former times domed or conical in shape. To-day the flat circular ones are worn not only by coolies



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FIG. 1. PEASANT RESTING FOR A SMOKE.  
BY HOKUSAI.



FIG. 2. PEASANT WITH BUNDLE OF FAGGOTS.  
BY KATSUCHIKA TAITO.



but also by men and women when traveling. *Kasa* formerly had two pads in the crown which rested on the head leaving room for the cue (which is no longer worn) to rise between. The present day hat has a bamboo framework for crown and two tying cords in place of four as in former times.

Another article worn by both peasants and travelers is the rain-cape (*mino*) of plaited straw or hemp fibre, whose long shaggy ends stand out from the body and effectively throw off the rain. Skirts (*koshimino*) of the same material are frequently seen on peasants as is the case in Fig. 1 where Hokusai has pictured a fisherman, like himself, resting for a smoke. He holds in his hand his pipe case, and tobacco pouch (*tabaco-ire*), articles which were universally used in former times and carried at the belt, secured by a toggle (*netsuke*) which slipped under the narrow sash. His shaven head and tufted cue tell of an age which has passed.

It will be noted that the woman in Fig. 2 has her arms covered with the *udenuki* described above. Like the man, she is also enjoying her small pipe. This recreation has for several generations been indulged in by women in all walks of life. Though many of the peasants while at work wear trousers and straw rain-coats, the costume worn by this faggot-gatherer is the more typical dress of a younger woman in the country. Above her *waraji* may be seen the *momo-hiki* and a long petticoat (*koshimaki*) of muslin (or crepe for the better classes). In this instance it is red. Beneath this garment would be a short petticoat (*yumoji*), a rectangular cloth wrapped around the loins, and a short chemise (*shita-juban*), both likely of white cotton material. This underwear when worn by the middle and upper classes is of delicate crepe. The collar (*han-yeri*) which protects beyond

the outer dress or kimono is attached to the *shita-juban* and is almost always of a richer material than the body of that inner garment. A long shirt reaching to the ankles, and called *naga juban*, is sometimes worn. Peasant women enwrap their heads with a blue cotton towel and usually protect their kimono with an apron (*mayedare*). While working, they tie back their long sleeves with cords (*tasuki*) generally red in color, which pass under the arms, cross in the back and tie on the left side.

### ORDINARY DRESS FOR WOMEN

While the peasant woman would wear a single kimono likely of cotton ornamented with a stenciled design, the majority of Japanese women for formal occasions wear two or three kimono, the collars of which project beyond the roll collar of the outer garment. This loose robe, familiar to Europeans as a dressing robe, has quite a different appearance in the land of its origin. Brilliantly colored and gaudily decorated kimono are worn only by singing girls (*geisha*) and courtesans (*jorō*) and much that has appealed to European taste would be disdained even by these women. Silk material of various weaves and weights is used for the majority of the dress kimono, cotton being employed for every day garments and for the *yukata*, a kimono worn by both men and women in warm weather within the house or to the bath. Sober striped crepe or inconspicuous all-over designs are preferred for street costume and daily wear. (Figs. 3 and 4.) Heavy crepe similar to canton crepe is the material used for the winter costume for formal occasions. This is entirely or partially lined with white brocade silk, often padded with floss silk to give added warmth. The garment is usually heavily padded around the bottom and thereby gracefully trails on the ground. For summer formal wear, thin weaves of silk, particu-



larly that known as "screen weave," are preferred. On these so-called ceremonial garments the wearer's crest is printed or woven in five places: on sleeves, bust, and back. They are further decorated, though with marked restraint, by embroidered, painted, or woven designs around the lower part of the skirt, and occasionally on the lower edges of the sleeves. Flowers or nature motives appropriate for the seasons are chosen for the garments of varying weights (See Cases 5 and 6 in Room 30, Second Floor). Gray, brown, mauve and soft blues are the shades preferred by the young unmarried women, even more sober shades are worn by matrons. The wedding robe is white as are the garments worn at a funeral by the relatives of the deceased. It is only during the first part of the wedding, however, that white is worn. A bride retires during the customary feast and changes to colored kimono, at least one of which, the *furisode*, is quite gorgeous in decoration. It is made with very long sleeves which sweep the floor when the bride is seated. Over this is almost always worn a loose coat (*uchikake*) likewise handsomely embroidered or painted. It also has the extremely long sleeves.

Owing to the simplicity of the pattern, the kimono is very often made in the home. It is composed of straight strips of silk of eighteen inch width, usually sewn together with long stitches to facilitate ripping apart for cleaning or washing. The strips, after washing, are stretched upon boards for drying, thus doing away with necessity of ironing. Cotton garments are often left intact and stretched on a bamboo pole which passes through the arm holes. The bag-like, sweeping sleeves, which are sewed on in a straight seam about twelve inches long, are closed up the front save for the opening for the hand, and left open at the back. They are used as pockets for the paper handkerchiefs

(*hanagami*) when these are not carried in the silken wallet (*hakoseko*) which is thrust into the bosom of the robe. The kimono may be worn full length sweeping the floor, or may be folded in a tuck at the waist line which is held in place by a sash of very thin soft silk or by two cords tied about the waist and hips. This robe is always folded left over right except in death, when the reverse arrangement is used.

There is thus left at the neck, where the straight roll-collar crosses, a V-shaped opening. This is softened by the projecting collar (*hanyeri*) of the undergarment, *shita-juban*. On this piece of the costume, as on two other parts, a woman may express her fancy for bright or rich decoration. The *koshimaki*, worn over the *yumoji* and *shita-juban*, all previously described, is often made of material of striking design or of scarlet crepe for the younger women. In winter it may be of scarlet wool of fine weave and to-day is often adorned with a pattern brought out by the tied-dye process. Matrons wear white *koshimaki*.

The sash (*obi*), however, is the most costly and ornate accessory of a woman's costume. Both married and unmarried women wear *obi* of rich brocade silks of various colors, often enhanced with metallic threads. The dress sash (*maru-obi*) is always of stiff material of double width, which is folded lengthwise, the selvedge edges sewed together, thus making both sides of the sash identical. The *chuya-obi* worn every day is of soft silk or brocade and is faced with a contrasting color, and stiffened within with canvas. When the *obi* is folded to half width, the edges are worn up, and there is thus formed around the waist a convenient pocket. An *obi* measures from four to five and a half yards in length and twelve or thirteen inches in width. It is wound about the waist twice thus making a stiff support, and leaving at the back one end which is about



two feet long, and another five feet in length. These are tied in a complicated bow, usually in one of the two following styles. The married women and many maidens wear a flat knot through which the ends are slipped, one slightly projecting at the left side, the other lying flat below the knot. Butterfly bows are worn only by maidens and brides and are sometimes set at an angle or set straight across the back. A pad or bustle (*obiage*) is often folded within the flat knot to hold it out. This article, as well as the *obi* itself, is held in place by a silken cord or band (*obijime*) which passes through the knot and is tied or buckled in front over the *obi*. In Figs. 3 and 4 the knots of the *obi* are on the flat order, but, being of a style worn over fifty years ago, the hanging left ends are considerably longer than those of the knots to-day. (See cases referred to above). Since 1780, the courtesan has been required to tie her *obi* in the front. This style was sometimes adopted also by others but it is generally a simple matter to recognize a woman of this profession by the gorgeous silk of her *obi* and the other conspicuous marks of her costume.

One may also determine the state of a woman's life by the style of her coiffure. The elaborate arrangements which are seen to-day did not develop until the Tokugawa era (1603-1868). They are generally made by professional hair-dressers about every third day. The hair which is stiffened with oil of camellia is brushed and set and tied in fantastic curves, making, as it were, a black lacquer frame for the delicate face. Married women wear one large puff (*marumage*) set on the crown of the head, and held in place by a roll of silk which passes through it. The knot of the unmarried women and the bride is a double loop—(*shimada*) a larger puff in front with a projecting small loop behind, separated by a tightly tied knot

of silk with hanging ends. Servants, young maidens and ladies as well, when on the street wear a butterfly knot (*icho-gaeshi*), at the front and back of which the underlying silken roll shows. Very few hair ornaments are worn by women of good taste, possibly a comb lacquered gold and embellished with pearl inlay may be stuck into the front lock, which, in all of these coiffures, is separated from the rest of the hair and tied by a black thread. A narrow lacquered pin (*kōgai*) with blunt ends is secured within the single puff and worn only by married women. One or two hairpins may be added at the side. Only the *geisha* and the *jorō* wear a number of pins, the latter class far exceeding the former in the number of conspicuous ornaments. It was customary in former days for a widow to cut her hair. This style is sometimes seen to-day. At marriage women blackened their teeth and later shaved off their eyebrows.

### OUT-DOOR COSTUME

On account of the elaborate style of dressing the hair, women generally go without any head covering with the exception of the *kasa* sometimes used in traveling, and described above, and the *dzukin*, a hood of silk worn in severe weather. This soft covering is fastened within by two loops of string which pass under the ears. The long ends of the hood are folded loosely around the throat.

For added warmth for the body, extra kimono are worn or on informal occasions a short coat (*haori*) which reaches to the knees. Though giving the effect a short kimono, the *haori* is, in fact, quite a different garment. The silken strips of which it is made are wider than those used in the kimono, and added girth is also affected by the insertion of side gores. The fronts, in place of crossing over, are single-breasted



and are tied edge to edge by small silken cords inserted under the inner edge of the collar. The sleeves, breast and back of the *haori* are usually blazoned with the wearer's crest.

There are different types of sandals for various occasions and weathers. These are almost invariably worn with the white cotton stocking (*tabi*), a mitten-like covering reaching well over the ankle and made with separate compartment for the great toe. *Tabi* are hooked in the back on the inside of the foot. In former days they opened in front and were tied within. The soles are of cotton webbing considerably stiffer than the upper portion, thus affording adequate protection as a foot covering within the house where only the stockings are allowed to touch the straw-mats; all shoes are slipped off at the threshold. As in the case of the *waraji*, all sandals are secured to the foot by two cords which issue between the first and second toes and pass over the sides of the foot to openings on either side of the heel. The flat sandals (*zōri*) are used for ordinary walking. They are made of rice straw matting, and may or may not have the separate sole of rawhide or of coiled hemp rope or braided rushes. There is sometimes a slight heel of rawhide so folded as to give a spring when the pressure of the foot is released. Other *zōri* used for more special occasions have the upper sole and cords covered with a silk either plain or embroidered. The sole in this case is of heavy felt. For children, *zōri* are often covered with cotton cloth of gay colors. Such are the shoes worn in fair weather.

In muddy, rainy and snowy weather, a raised wooden clog or patten (*geta*) is used. These are made of the light *kiri* wood which is either unstained or may be lacquered black. The upper soles are plain or covered with a fine rush-matting. There are three forms of

*geta*. The less expensive ones are of sandal form made of plain wood, without matting sole, and raised from the ground on two thin cross-blocks separately inserted into the under part of the sole. (Fig. 6.) The second type is also of unstained wood, often with matting sole affixed to the punt-shaped body which is so carved as to leave a thick block-like support at the heel and a sharp edge of equal height below the arch of the foot. The front of the shoe is slopingly cut away to the arch and beneath a tin cap may be seen, which protects the ends of the leather covered cords with which the shoe is held on. The third type (*koma-geta*) has the same general outline as the last described save that the whole base appears solid from the outside. It is, however, hollowed out in the center thereby lessening the weight. It is also generally lacquered in black and the inserted cords are often covered with silk, velvet or leather. For very bad weather, tips or caps (*tsumagake*) of lacquered leather, oil cloth or paper are fastened over the front of the *geta* and held at the heel by cords. At the present day elastic bands are used to secure the *tsumagake*. The *geta* and *koma-geta* worn by courtesans are extremely high, and the custom of wearing the sandals without *tabi* was quite popular for a time among this class of women.

### ORDINARY DRESS FOR MEN

It may be seen from a study of the subjects in the third illustration that the costume on the man, the figure in the black *haori*, does not strikingly differ from that worn by the women. It should be remembered that this *surimono* illustrates the modes popular in the early part of the nineteenth century. This young man had reached the age when his hair had been allowed to grow leaving only a small shaven space on the crown of the head, over which the forelock was



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FIG. 3. TRAVELLERS AT ENOSHIMA.  
BY HOKUSAI.



FIG. 4. WOMEN WITH A CHILD AND ATTENDANTS  
IN A GARDEN. BY HOKUSAI.



drawn. The cue was spread to a fan-shape strongly resembling the outline of a woman's coiffure. Men of middle age and *samurai* are generally depicted with the forelock shaved, the crown of the head being partly covered by the cue which was stiffened and curved forward. To-day, almost all men wear their hair in European style.

The *haori* worn by men is practically the same as that made for women. The men's kimono is similar to the woman's robe though the collar is longer and the sleeves shorter. Sewn tucks are put in at the waist line when an adjustment is necessary to bring it to ankle length. These would be covered by the sash (*obi*) which encircles the waist two or three times. For formal occasions a stiff striped silk is chosen for the belt (*kaku-obi*). It is about four inches in width and is tied in front or back preferably, in a double knot with the ends turned up. For everyday wear, there is worn a much wider sash (*heko-obi*) made of silk of soft weave which is tied behind in a bow.

Up until 1876, all men of the *samurai* class wore two swords which were thrust beneath this belt at the left side. The tobacco pouch and the *inro* (a small ornamental case used for seals and medicines) were carried by many men and secured at the waist by decorated toggles (*netsuke*). A brush and ink-holder (*koshisage* or *yatate*) a purse and a folding fan might also be held by this sash.

In walking, the skirt of the kimono is often tucked up in front under the *obi*, thereby exposing the *momo-hiki* usually worn when traveling and described in the early pages of this paper. For general wear, the lower legs are not shielded above the *tabi*. The under-garments, shirt (*juban*) and padded jacket (*dōgi*) worn in winter, reach only to the thigh and knee. In extreme weather, extra kimono are added, some are padded

with floss silk or with wool. The under-kimono (*shitagì*) is occasionally of light color, but the collar (*hanyeri*) which projects beyond the outer garment as in the case of the woman's costume, is always of black for winter and of white silk for summer wear. In former times, men wore kimono with plaid or all-over designs and even some very striking patterns are pictured in the prints of the early nineteenth century. To-day the kimono is made of silk, hemp, or cotton in a striped pattern of sober colors, and for formal occasions black is the color preferred.

At such times there is worn over the kimono a pair of loose trousers (*hakama*) open half way down the sides and resembling a divided skirt with six pleats in front and two in the back. The belt line is higher in the back than in the front and is stiffened by a piece of board or thick paper of trapezoidal form to which tying bands are attached. These pass around the waist twice and tie below the *obi* knot at the back. *Hakama* are made of dark colored, striped silks rather stiff in texture.

There was formerly worn by the samurai an upper garment made of the same material as that of the *hakama*; together these pieces were known as *kamishimo*, "upper and lower". When this combination was in vogue both garments were fashioned from a thin hempen textile, preferably light blue in color with an all-over pattern of fine design in white. The "shoulder-dress" (*kata-ginu*), as the name suggests, was a sleeveless coat, pleated into a narrow waist and flared out at the shoulders so as to give a wing-like effect. It was adorned with the wearer's crest, woven or printed, on the back and the shoulders. The *haori* has almost entirely supplanted this ceremonial garment which now rarely appears except in inland towns on formal occasions such as at funerals. Another type



of overcoat, almost obsolete, is the *dōbuku*, a double-breasted dress formerly worn as a dust-coat by travelers or as an extra kimono by priests and philosophers.

Footwear for men is practically the same as that for women. The *tabi* are blue or black for informal wear and white for dress occasions. In the Genroku period (1688-1703) they were made of brown buckskin and later of silk. Men at that time dressed luxuriously and aped the fashions of women, some of the young dandies even went so far as to blacken their teeth and shave their eyebrows after the manner of married women.

Hats were not generally worn by men save when traveling. As was stated previously, at such times straw hats, *kasa*, were worn as protection against sun and rain. They were of many forms, the most striking resembling an inverted basket which completely covered the head and throat. Such hats, (*fuka-amigasa*) were popular with *samurai* who had left the ranks of their feudal lord and who traveled more or less in disguise.

### DRESS FOR CHILDREN

Children have always been dressed in gay colors and the designs on their kimono are oftentimes very large and striking. Red is the most popular shade for the young child's *kimono*, which in cut, is practically a miniature edition of the parent's robe. The only differences are the sewn tucks at the shoulders, knees and hips and proportionately long sleeves on the kimono for little girls. Sandals, which are miniature forms of those described above, are worn by children from the time they learn to walk. Not until the age of seven do children wear regular *obi*. Up to that time, a pair of bands (*himo*) hold the kimono together and tie in a bow at the back. A girl's first *obi* is a narrow sash

which resembles that worn by a man, though made of softer silk. At sixteen the tucks at the hips of her kimono are ripped out and adjusted by folding into one large tuck like that on her mother's robe. On this day also she dons for the first time a full-sized *obi*. Little by little the shoulder tucks are released and the long sleeves (*furisode*) shortened, and soon her kimono is that of the full grown woman.

In former times the heads of both boys and girls were shaven at a very early age. When three years old, three patches were left untouched, one on each side and one at the back of the head. A girl's hair to-day is usually allowed to grow naturally though there are many styles of hair cutting for both sexes. In former times at the beginning of his fourth year a boy's hair was merely clipped; the crown alone being shaved and a forelock left. At five a boy of the *samurai* class was ceremoniously stood upon a *go* board and invested with his first *hakana*, a small sword and a miniature dagger. This ceremony is called *hakamagi*. A. Mitford in an account of certain rites and customs, related in "Tales of Old Japan," vol. II, p. 264, describes a dress which the boy received at this time. It was embroidered with cranes and tortoises, emblems of long life, and with pine and bamboo symbolizing an unchanging virtuous heart and an upright mind. The regular garments worn by a boy assumed a sombre tone early in life in contrast to the girl's dresses which continued to be bright and decorative almost to her sixteenth year. At fourteen the sewn body tucks on a boy's kimono were changed to the inverted pleat on a man's robe, and at fifteen, if a youth gave promise of developing a manly character, the *gembuku* ceremony was celebrated, his forelock shaved, and from then on he was allowed to wear men's clothes and dress his hair in the style of his father. Through all of their



early youth, children to-day wear a charm-bag (*mamoribukuro* or *kinchaku*) made of brocade or damask and containing a charm (*mamorifuda*) which is said to protect them from all sorts of accidents common to children. A metal ticket (*maigofuda*) giving the name and address of the child and the zodiacal sign of his birth year, is often worn about a child's neck.

### COURT DRESS

The garments heretofore described are those which, for several generations, have been seen on the people of the great middle class and the peasantry. Before 1868, however, there were two courts, the Imperial one at Kyōto and that of the shōgun at Yedo, (now Tōkyō) where costumes were worn which differed distinctly from those seen on the mass of the people. As early as 645 A.D., in adopting many of the customs of China, the emperor established fixed ranks and rules of ceremonial and determined upon styles of costume to be worn at court functions. These regulations continued to be observed with only minor changes, by all courtiers for practically twelve centuries. On very rare occasions to-day, such as at the recent marriage and the coronation of the young emperor Takehito, the old court costumes appear. Unfortunately, European dress is worn at most of the court functions. For careful descriptions of the coronation robes of the emperor and empress as well as many other details of court costume which cannot be touched upon in this paper, J. Conder's "History of Japanese Costume" in the *Transactions of the Asiatic Society of Japan* is recommended. The handbook of the Victoria and Albert Museum, London, written by A. J. Koop and entitled "Guide to Japanese Textiles, Part II. Costume" is an invaluable aid to those studying this subject. In Field Museum in Gunsaulus Hall (Room 30,

Second Floor) there is in Case 9 a set of dolls whose costumes reproduce accurately those robes worn at court by emperor, empress, military court officials, and court musicians. Other court costumes, described later, are pictured on the fifteenth century Tosa Screen on the west wall, and the costumes of feudal lords (*daimyō*) which were similar to those of the Kyōto nobles of lesser rank, may be studied in the large tapestry on the north wall. Certain early printed Japanese books of costume belonging to the Museum may also be consulted.

### COURT COSTUME FOR WOMEN

Prior to 1868, at all formal court functions for many centuries, women wore an elaborate costume made of stiff brocades and silks, called *juni-hitoye* "twelve single robes". In reality there were four outer robes in this dress. The outside one (*karaginu*), as the name suggests, was made of Chinese silk of a bright color and cut as a very short jacket, with straight open front, the sleeves reaching only to the elbow and the skirt extending to a point slightly below the waist line, where it was unconfined. The other three robes may be seen on the court lady in Fig. 5, a *surimono* by Yanagawa Shigenobu. The *karaginu* is not there worn. As may be distinguished from the picture, the inner-most of these three robes, though identical in shape with the outer garments was cut larger than the other two so that the long sleeves completely cover the hands, and the collar and the hem project beyond those of the upper dresses. The inner kimono was known as *hitoye ginu* and measured about nine feet from collar to hem. As in this picture, it was commonly of dark green silk with a lozenge pattern, and lined with a lighter green silk. The middle robe *itsutsu-ginu* or *go ye* ("five robes") was, when worn by the empress,



made of embroidered silk damask with five thicknesses at the sleeves and edge of the skirt so as to give the appearance of five robes. As it appears on this court lady, the five layers seen at the lower part of the skirt show it to be made with five folds of silk shading from red, through pink to white. The outside robe (*uwagi*) of the empress was usually of purple silk or a bright scarlet with gold thread decoration. For ladies of the court there were regulations regarding the patterns and colors of this outer garment which was the smallest but by far the most gorgeous of these three robes. In contrast to the regular kimono these court robes have the sleeves left entirely open in the front. The whole dress is much more voluminous than the ordinary kimono. The fronts of the robes also differ in being cut away at mid-thigh, about seven or eight inches, then continuing on in a diagonal line to the hem.

In addition to the *karaginu*, there was added, on formal occasions, on top of these robes, a ceremonial apron-shaped garment (*mo*), worn in the back as a train. It was about five feet in length with a pattern either painted or embroidered upon the thin white silk of which it was made. It was pleated and sewed on to a broad belt (*ogoshi*) to which were attached three pairs of long narrow bands. One pair, of the same material as the *karaginu*, passed loosely around the waist and tied over the *uwagi* in front. A second pair hung loose at either side, and the third pair, tied together at the ends, passed over the shoulders outside of the *karaginu* and was secured by tucking under the pendant bow made by the tying of the first pair of bands.

It will be noted that the court lady did not confine her robes tightly about her waist by the broad *obi* of the ordinary costume. The *kake-obi* worn with the court costume was a narrow band, about five inches

wide, which encircled the waist over the belt of the trousers (*hakama* or *uchibakama*) which were worn beneath these kimono like robes, and trailed behind them. *Uchibakama* were extremely long and full and almost always were made of scarlet silk of stiff texture. They were held up high above the waist by two tying bands whose ends hung at the right side. The feet within, covered with undivided socks and not with the *tabi*, were slid along the ground in walking. The upper part of the body was clothed with one or two short chemise (*kosode*) of white silk which were tucked into the top of the *uchibakama*. Two *kosode* are visible in Fig. 5. With this costume, a lady almost invariably carried a folding fan (*akome-ōgi*) generally decorated with emblems of longevity and with rosettes of cords tied at each of the end slats.

The coiffures for court ladies were simple in comparison to those which became fashionable in ordinary circles during the Tokugawa shōgunate. On formal occasions, when dressed in the *jūnihitoye* the empress and ladies of higher ranks wore two hairpins and a metal disk (*shashi*) with three loops, fastened by a red cord to the front of the hair which was combed straight back over an arched coring of disk shape. The hair was gathered into a long tail, sometimes seven feet in length, which, with the addition of false hair, swept over the trailing robes. It was bound together at the shoulder level with a band of figured silk (*yemotoyui*). Below that, at intervals, it was tied with white paper. Short locks were allowed to hang at each side of the head and the hair nearest the head was brushed out to form a fringe at regular intervals.

This coiffure was known as *suberashi*. The metal disk and pins were omitted on informal occasions, and the hair was parted in front and spread over the ears. This made a striking setting for the face which was



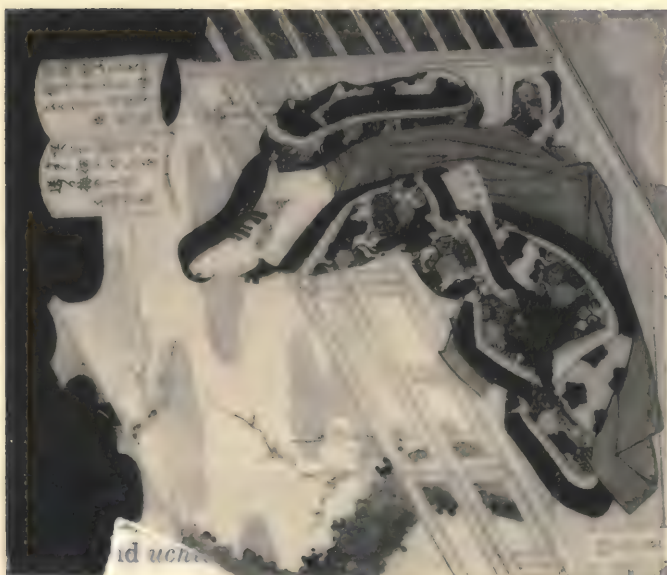


FIG. 5. COURT LADY ON VERANDA.  
BY YANAGAWA SHIGENOBU.



FIG. 6. YOUNG NOBLEMAN PLAYING FLUTE.  
BY HOKKEI.

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se, wh

painted white with ceruse (*oshiroi*) and made more unreal by the shaving of the eyebrows and the substitution of two large black spots (*taka-mayu*) painted on the forehead.

When the formal *jūnihitoye* was not worn, a similar set of robes (*ko uchigi*) would be substituted. This series was usually less elaborate than the former and consisted of four robes made of alternating green and red materials. They were put on over the trailing hair.

In summer there was worn in place of the *kara-ginu* and *mo*, a long short-sleeved garment (*kagami*) made of thin silk. It was longer in the back than the robes which it covered, and only a little shorter in the front. Light shades such as pink, green or a light red were chosen for it, and it was decorated with large floral designs.

For outdoor wear a lady slipped over her garments, a long robe (*kinu katsugi*) with loose sleeves and wide full neck which was drawn over the head as a hood. In some of the early paintings there is pictured a broad hat like an inverted bowl, sometimes draped on the edge with a curtain-like veil.

Young servants at court did not wear the outer robe or *uwagi*. For them, the *kosode* was cut long, made from red cloth, and held in place by a broad *obi* of green fastened behind much in the style of the ordinary costume. Over this was worn the *uchikake*, the long robe with extremely long sleeves which were closed up the front leaving only a small opening for the hand. As in the case of the wedding *uchikake*, these court over-garments were often elaborately decorated.

Painted robes (*ye-ginu*) were worn by the ladies in waiting who attended the emperor. These were of white silk, full length and worn loose over a *hitoye*, *kosode* and *uchibakama*.



## COURT COSTUME OF MEN

As in civilian life, the costumes of the courtiers in many respects resembled those worn by the women of the court. Young noblemen sometimes shaved their eyebrows and substituted the painted patches on the forehead; they also painted their teeth black and wore their hair done in two circular loops, one on either side of the face which was oftentimes painted like that of a woman. In Fig. 6 a young musician playing a flute is pictured by Hokkei. Being in outdoor attire, his extremely long flowing trousers similar to those worn by court women, are not worn loose and dragging, but are drawn up by a running cord and tied above the ankle. These are known as *nubakama*. Inside of these would be a pair of plain red trousers (*shita bakama*) cut from exactly the same pattern but made without the tying cord. The edge was folded neatly around the bottom before the cord of the *nubakama* was drawn. Often *shita bakama* were worn alone indoors, when they were allowed to trail on the ground in the same manner as the *uchibakama* of women. The *nubakama* in Fig. 6 are white, ribbed, and decorated with a red fence and gate (*torii*) and pine tops in green. Those in Fig. 7 are violet in shade. The trousers in Fig. 8 are of an entirely different cut and were styled *uye no hakama*. They were open at the sides and sewed on to a narrow belt which tied at the sides. They were pleated only at the hips, the lower portion being cut like a straight loose trouser and not wide in girth as were the foregoing types. For the higher nobles they were always made of white silk with a checkered ground and medallions of large size, and were lined in red silk. At the center front and back, which were open, two straight loops hung from the belt. Beneath the *uye no hakama* there was worn an inner pair (*aka-ōkuchi*) of plain red silk cut after the pattern of the

above, but open only at the sides and made without the hanging loops.

In these illustrations, all of which are *surimono* by Hokkei, three types of foot-gear are represented. The *geta* and *zōri*, worn with *tabi* and pictured in Figs. 6 and 7, have already been described. The nobleman in Fig. 8 is wearing shoes called *fukagutsu*. They were made of leather or papier maché and in cut resembled a loose boot. Other shoes called *asa-gutsu* were made either of *kiri* wood or papier maché lacquered black; sometimes they had leather soles and occasionally they were lined with silk. They had turned up toes and shallow up-turned edges at the heel and, in form, they resembled the shoe worn in the present day in China, the country from which they were originally adopted. With these court shoes were worn undivided socks (*shitagusu*) of white or colored embroidered silk. The soles were stiffened for use indoors where they were worn without the shoes inside of the trailing *shita bakama*.

Both men in Figs. 6 and 7 are wearing a curious upper garment known as *kariginu*. When patternless, it was called *hoi*. It was especially appropriate for outdoor sports such as hunting and hawking. It was a double-breasted robe with stiffened round collar which fastened with a button and loop at the right shoulder. The fronts were cut shorter than the back, and the sides were left completely open. The sleeves were attached for only a few inches near the armpits, so that in the wearing they slipped off the shoulders and exposed the garment underneath. Long silk cords were run in the edge of the sleeve in alternating long and short stitches, the ends being knotted and pendant. These could be drawn up to make a tight enclosure around the wrist. A narrow belt, of the same material as the robe, confined the *kariginu* at the waist. The

front was pulled up so as to cover the belt and leave an apron-like effect over the knees. Thin, unlined material was used for the summer *kariginu*, brocade with bold designs and crests form the two pictured herein.

Beneath this garment there was usually worn a short tunic (*kinu*) cut like an abbreviated kimono. Below this would be an unlined, short jacket, *hitoye*. The young nobleman (Fig. 6) seems to be wearing extra *kosode*, shirts of white silk, and his sleeves are cut long like those of a woman's garment.

In Fig. 8 a nobleman of high rank is pictured as he stands near the famous waterfall at Yōrō. The upper garment which he has on was worn by all court nobles from the first to the ninth rank, by princes, and by the emperor himself on certain occasions. The general designation for this class of robes is *hō*. *Hōyeki-hō* describes the robe seen in this picture. It was double-breasted, with round collar secured at the right by a loop and button. The long voluminous sleeves were completely attached, save for a small ventilation opening. The skirt was closed at the sides, and the bottom was finished off with a deep hem which projected at each side in a flap. The *kettekhi-hō* or "open-sided" *hō*, cut with the back longer than the front, was open at either side of the skirt below the sleeve length, and was not finished off with the projecting hem. It was worn by military court officials. The *hōyeki-hō* was confined at the waist by an ornamental girdle (*hirao*) elaborately embroidered in various designs of pines, plum, cranes, bamboo, etc., and with long fringed ends which hung, one in front, the other at the left side. A more common style was the *kiri hirao*, the girdle of which was threaded through a wide loop with fringe, on which a panel was embroidered in a significant design. This hung at the



front. (Fig. 8.) Partially covering this girdle was a belt of stiff black leather made in two unequal parts with metal ends which were joined together by cords. The longer portion of the belt was covered in the front by the bloused robe; the shorter portion showed at the back and was ornamented with a row of ten plaques of lapis-lazuli, jade, agate, or marble as befitted the wearer's rank. Such belts were called *seki-tai* ("stone-belt").

Beneath the *hōyeki-hō*, a nobleman of the fifth rank or upward wore a short stiff garment (*happi*), whose primary object was to hold out the *hō*. It was an almost sleeveless jacket stiffly starched, with a stand-up collar which crossed in a V at the neck and did not show above the outer garment. Next to this was worn one of the most striking pieces of court costume, the *shita-gasane*, a short jacket with a train of the same width as the back of the jacket and of a length which varied from four to twelve feet according to the dignity of the wearer. As in this case, the color of the *shita-gasane* was usually white and the higher nobles had a pattern of medallions woven in the silk. A formal presentation of the chrysanthemum here forms the design of the medallion, and the lining of the *shita-gasane* is red. The garments worn in cold weather under this combination were known as *akome* (a short silken jacket without any train) and (*ōkatabira*), a shirt of plain white hempen material, with sleeves bound in red silk edgings which showed, and collar of white, black and red bands, which projected beyond the collar of the outer robe. In summer, a red garment *asetori* was worn in place of the *ōkatabira*.

This full costume described above went by the name of *sokutai*. When wearing it, noblemen always carried upright in the right hand a baton (*shaku*) of

white wood (for the lower ranks), and of ivory for the upper ranks. It was from twelve to sixteen inches long and two or two and three-quarters inches wide. This object, like other pieces of court costume, was a straight adoption from China, where it was used for centuries as a memorandum tablet by the government officials and known by the name *Hu* (see Hall 24, Case 44, for examples). In place of the *shaku* there was often carried a folding fan (*hi-ōgi*) composed of twenty-five slats of wood which were united at the bases by a metal rivet. The tops were threaded together with silk cords whose ends were tied in decorative knots. In summer the fan would be made with thin ribs covered with paper.

Suspended from the belt, on the right side, would be worn a curious oblong box (*gyo-tai*, "fish-bag") very narrow in width and depth and about five inches long. It was covered with white ray skin and adorned with figures of upright fish in gilt or silver.

The type of sword carried at court was known as *tachi*, a long, slender curved blade with hilt covered in white ray skin and scabbard ornamented with lacquer or pearl inlay. In contrast to the *samurai's* two swords which were thrust through the belt, the *tachi* is a slung sword attached to the girdle by two loops of silk braid. All three noblemen here illustrated have a *tachi*. In Fig. 7 an attendant carries it reverently behind his master. The young man in Fig. 6 carries two swords, his *katana* thrust under his *obi* and his *tachi* slung at his side. Its scabbard is protected by sheath of fur (*shirizayu*) made from the skin of a tiger.

One of the most important parts of every court costume was the hat or cap, which was worn not only outdoors, but also within the palace, even in the presence of the emperor. Young noblemen and certain

of the lesser ranks wore a stiff black cap of fantastic form called *eboshi*. As seen in Fig. 6, it fitted over the stiff cue, and stood up at the back, the rounded front alone resting on the head. It was made of paper stiffened with black lacquer and so pressed as to be ridged. It was tied on with silk cords which issued on the outside near the roof-like crown, then threaded through one opening at the front edge, and passed on either side of the head in front of the ears, to be tied in a bow beneath the chin. At the pointed back there was sometimes a cord tied in a bow whose ends stood up. Others of these hats had a triangular piece affixed to the front of the crown around the points of which the tying cords were drawn.

There are various forms of *eboshi* ranging from these angular shapes down to a plain tall cap of bell shape. They were all made of the black stiffened paper with ridges or wrinkles impressed. In early times when they were made of silk, these caps bent forward or turned to either the right or the left as they covered the stiff cue. When the stiff paper supplanted the softer material, many of these accidental outlines were preserved and certain shapes were prescribed for certain ranks of courtiers. Some *eboshi* were tied on with cords which crossed over the rounded top, others apparently were pinned on to the cue and stood out over the back of the head in a most insecure looking fashion as, for instance, the tall *eboshi* on the nobleman in Fig. 7.

As consistent with the rest of his costume, the nobleman in Fig. 8 wears a different type of hat, that known as *kammuri*. This head covering, worn by nobles of high rank, was a shallow skullcap with an upright, rounded, hollow projection (*koji*) at the back into which the stiffened cue was slipped. A pin, whose ends extended on either side, passed through the *koji*



which was ventilated by two long openings at the back, and two small holes at the top of the front cut into the body of the cap. The *kammuri* was made of lacquered paper covered over with stiff black silk gauze. It was made either with a solid crown (*atsu-bitai*) or with a ventilated crown (*usu-bitai*). It was sometimes further secured to the head by cords which passed around the *koji* and were tied under the chin; those on the *kammuri* worn by the majority of nobles were of white paper string, the highest nobles and the emperor had cords of silk with tassels. At the back of the *koji* there was a small slot into which was fitted a long streamer (*yei*) of gauze, lacquered stiff on the edges. It was generally black, the one in the illustration is white with small medallions. According to rank, the *yei* were worn in different positions. On occasions of high ceremony, that of the emperor stood upright. Courtiers of the upper ranks wore the *yei* hanging. Military court officials had this streamer curved into a circular loop, and they wore, at each side of the *kammuri*, side pieces like semi-circular blinders, made of stiff horsehair, black in color. The nobles of low rank wore in place of the *yei*, two loops of string lacquered and bent to an upright position. The head-dresses which the emperor and empress wore at coronation were very elaborate crowns. They are described in detail by Conder.

The costume of priests will not be entered into in this paper. The armor as worn by the generals and soldiers of lesser rank will be considered in another leaflet entitled "The Gods and Heroes of Japan."

HELEN C. GUNSAULUS.

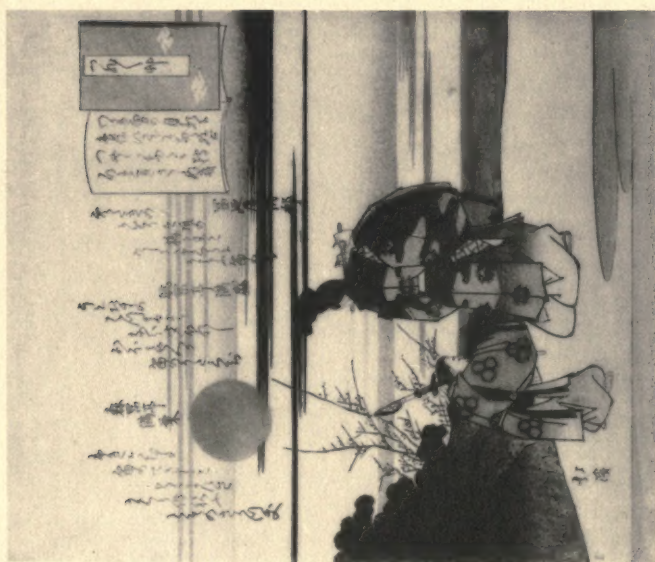


FIG. 7. NOBLEMAN FLUTING BY MOONLIGHT.  
BY HOKKEI.

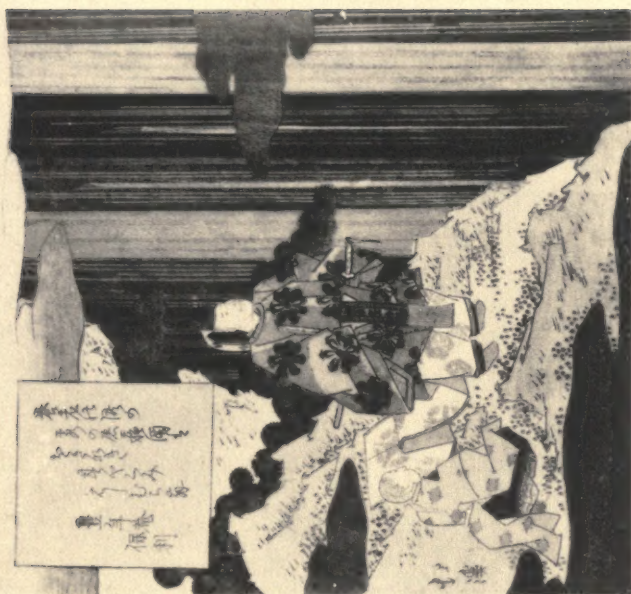


FIG. 8. NOBLEMAN AND ATTENDANT AT YORŌ FALLS.  
BY HOKKEI.

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